



THE
RADIO
VISION
MIND-READING
CODE

A CALOSTRO

PUBLICATION

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The New
RADIO-VISION
MIND READING CODE
By "CALOSTRO"

A Complete Two-Person ARTICLE Code
FOR THE SUCCESSFUL PERFORMANCE OF
Second Sight — Thought Transmission — Telepathic
and Other Thought Provoking Types of Entertainment

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PART ONE
THE ANATOMY OF MIND READING

This section alone is worth more than the price of the entire work. It is the result of twenty years of research and a considerable outlay of money to secure every available published or unpublished mind reading code, over one hundred of which have been tabulated, analyzed and phonetically and mnemonically studied.

Twenty-five of the best were then alphabetically and numerically broken down into their basic parts and the resulting charts are completely reproduced in this section. Never before has this type of study been directed to mind reading codes and been offered in such form as will enable the student to set up, if he desires, a code, simple or intricate, based on his own selection of the best code words and suitable to his own particular style and preference.

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THE RADIO-VISION MIND READING CODE

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The New

RADIO - VISION

Mind-Reading Code

by

"Calostro"

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THE NEW RADIO-VISION MIND READING CODE

The State Library of Victoria
INTRODUCTION "ALMA CONJURING COLLECTION"

The inspiration for the compiling and writing of this manuscript dates back a full decade - the year was 1920 to be exact - when through first meeting my friend, David J. Lustig (La Vellma), I became interested in Stage Second Sight methods, and published his "Vaudeville Mind Reading". Two editions have been printed of this standard authoritative work and over four thousand copies sold, and there continues to be a steady and consistent demand for this publication, even after twenty years.

From that time to the present, I made it my hobby to gather together every possible version of the two-person code act that was obtainable, and many friends among the magical fraternity who knew of my collecting interests gave me invaluable assistance and data. Among those to whom I owe sincerest thanks for their helpful assistance in one form or another, in addition to the aforementioned "Dave", I am most happy to include Joseph Dunninger, Walter Gibson, Leo Rullman, Ralph W. Read, Lee Webster Selfe, Jean Hugard, Dr. Ben Pardo, Al Baker, Martin Sunshine, Ted Annemann, Burling Hull, Jack Steisel, Robert Hale, Major Donald D. Millikin, internationally known authority on military codes and ciphers, and the late Dr. Milton A. Bridges, Clinton Burgess, Robert Gysel and Frank Ducrot.

The thought of Frank Ducrot, that encyclopedia of magical knowledge, brings to my mind the many difficulties confronting the collector of data on the Zancig Code, and, incidentally, it was through the good offices of Frank that I met Zancig personally. From Frank I secured a handwritten version of Zancig's Code, left with him, if my memory serves me correctly, by one of the proteges of Julius Zancig, who worked in the act for a period following the death of the first Mrs. Zancig. This version was somewhat incomplete, but a version which supplied much of the information missing in the first copy was later secured from Martin Sunshine, whose ability in the handling of his own article code was unsurpassed. Then Dunninger, out of his voluminous files, produced a version I long sought, "Our Secrets", by Julius Zancig, which was sold for the then enormous sum of \$7,500, and published serially in a popular non-magical British weekly in eight installments. This version, though lengthy, was not altogether complete, but it did serve to corroborate some of the data previously obtained, and it did give many interesting side lights on Zancig's methods. Another version, in printed booklet form, was issued by a purchaser of the act direct from Zancig and published under a sworn affidavit of correctness. The impression conveyed to me by confidants of Zancig is that on numerous occasions he sold a version of the Article Code, not always the exact one he used, to ambitious amateurs for sums ranging from \$50 to \$1,000. When the latter fee was charged, personal instruction was given.

Of the many other systems and codes that have been offered through hundreds of magical supply outlets of the past and present, priced at from \$2.00 to \$100, there were only twenty-five that contained any semblance of original effort and thought. All the others were obviously pirated. The twenty-five that remained are more or less built up from the foundations laid out by Robert Heller, and later Julius Zancig, even to the extent of continuing the ungrammatical expressions or expressions that have since become quite obsolete. I have spent long and seemingly endless hours dissecting and breaking these down scientifically, phonetically and mnemonically into their fundamental parts, as you will gather from reading this work. Then, from the data so obtained, I have built up what ought to prove the foundation of a more satisfactory and more easily acquired system, "The New Radio-Vision Mind Reading Code". I trust it will give the reader as much enjoyment and satisfaction in practicing and perfecting the use of it as I was afforded in compiling it.

None of the article codes are easy to master. Neither is a new language, which, in effect, is what the memorizing of a second sight article code really is. It takes a particular type of mentality and skill on the part of both the sender and receiver. The skill necessary for finished public presentation can be acquired through close study, practice and application.

In my estimation, the Question Answering Act, calling only for advice or general answers, is equally as entertaining as the Article Code herein described. Such an act has been thoroughly covered in my previous publication, "The Calostro Mind Reading Act," and authored by Ralph W. Read. The wide sale, the favorable comment, and the practical usage that this act has received, would lead me to believe that the present reader either has it or will eventually get it if he professes to be well informed on Mind Reading methods. Since publishing that work, however, I have received many requests for a really good article code and, evidently, there are a great many who favor this type of act. The basic principles of the two acts are altogether different, but I will feel amply repaid if in the next few years, as many entertainers use my Article Code as are now successfully and profitably presenting Mr. Read's Act.

The Article Code is difficult to simplify, but until some future author comes along with a new method, perhaps a different basic principle, I am sure this analysis will prove a valuable contribution to the art. The first part of the volume will surely give aspirants to fame as Mind Readers the basis for working out for themselves a code adaptable to their own requirements.

I do not claim that the second part, "The New Radio-Vision Mind Reading Code," is one hundred percent perfect. I do claim that it comes nearest to being the type of code that I had, through the years, been looking for, but never found. Many a showman has made an enviable reputation as a mind reader by building up an act from instructions considerably less informative and complete.

The Author.

PART ONE

THE ANATOMY OF MIND READING

It is generally believed that, "The best way to become acquainted with a subject is to write a book about it." I recommend this tenet, in substance, to you who are about to fathom the difficulties of mastering an article code. It will be no easy task, but when you get through putting down on paper the results of your research, you will have acquired a knowledge of the thought transmission or second sight art that will prove everlastingly helpful.

Make notes of every code that you can find in your library; compare one with the other; adopt this, discard that; and finally put down on paper just the advice you would recommend to a potential user of your system.

This, and more, have I done in the development of "The New Radio-Vision Mind Reading Code." Over a long period of years, I have accumulated and carefully studied over one hundred article codes. A comparative study of twenty-five of the best codes of the past discloses the following interesting compilation.

AN ALPHABETICALLY ARRANGED FREQUENCY LIST OF ARTICLE CODE WORDS, USED FOR CUEING NUMERALS AND THE ALPHABET.

The figures represent the number of times each word was used as a cue word in the twenty-five codes analyzed and tabulated. Where no figure is given, the word was used in only one of the codes.

<u>A</u>		<u>G</u>
All right (5)	Can't (4)	Go (8)
And (3)	Correct (4)	Give (6)
Answer (3)	Could (3)	Go on (4)
Are (3)	Called (2)	Good (3)
At once (2)	Can you	Get this one
Ain't	Can you see	Go ahead
Also	Careful	Go and
And here	Commence	Go please
And now	Concentrate	
And this	Correctly	
Another thing		<u>H</u>
Aren't		Hurry (9)
Aside from	<u>D</u>	Here (3)
Audience	Do (5)	Hurry up (3)
	Don't (4)	Have (2)
	Describe (3)	Hurry please
<u>B</u>	Do you know (3)	
Be (3)	Do you see (3)	<u>I</u> (11)
But (2)		I'd like to know (2)
Begin	<u>F</u>	I want to know
Be quick	Favor (2)	
Be smart	Fast	<u>J</u>
<u>C</u>	Favor me	
Can (17)	Figure	<u>K</u>
Come (9)	Fix	
Call (4)	Further	Kindly (8)

<u>L</u>		
Look (15)	Possibly	That's right
Let(s) (7)	Professor	Think
Let me know (2)	Put	This article
Let us have (2)		This time
Letter	<u>Q</u>	
Let us know	Quick (13)	<u>V</u>
Look sharp	Quickly (2)	Very good
		Very well
<u>M</u>	<u>R</u>	<u>W</u>
Madam (7)	Right (3)	Will (15)
Make haste (2)	Right away (2)	What (11)
Master	Ready	Well (10)
Mention		What's (2)
More	<u>S</u>	Won't (2)
	See (11)	Wait
<u>N</u>	Say (8)	We want to know
Now (21)	Speak (3)	What else
Next (10)	See this	What is it
Name (5)	Sir	What is this
Now then (2)	Speak up	What now
Name this	Start	What will
Now what	Sure	Which
		Will you
<u>O</u>	<u>T</u>	Will you look
Observe	Tell (13)	Will you try
Oh	Try (7)	
Outside of	Then (5)	
Over here	Tell us (3)	<u>Y</u>
Over there	Tell me (2)	Yes (3)
	The (2)	You (2)
<u>P</u>	There (2)	You'll find
Please (21)	Take	You'll observe
Pray (3)	Thank you	

Note that the above tabulation shows there were no cue words used in any of the twenty-five codes that began with E, U, X and Z, but all the remaining letters of the alphabet were represented in from one to twenty-one of the twenty-five codes. Two words, "Now" and "Please", as will be shown in the next tabulation, were used as cue words in twenty-one of the twenty-five codes.

A NUMERICALLY ARRANGED FREQUENCY LIST OF ARTICLE CODE WORDS, USED FOR CUEING NUMERALS AND THE ALPHABET.

The result of tabulating the cue words in twenty-five codes.

Each word used 21 times - Now; Please

- 17 " - Can
- 15 " - Look; Will
- 13 " - Quick; Tell
- 12 " - Hurry (up)
- 11 " - I; See; What

Each word
or phrase used 10 times - Next; Well

9 " - Come
8 " - Go; Kindly; Say
7 " - Let(s); Madam; Try
6 " - Give
5 " - All right; Do; Name; Then
4 " - Call; Can't; Correct; Don't; Go on
3 " - And; Answer; Are; Be; Could; Describe; Do you know;
Do you see; Good; Here; Pray; Right; Speak; Tell us;
Yes
2 " - At once; But; Called; Favor; Have; I'd like to know;
Let me know; Let us have; Make haste; Now then;
Quickly; Right away; Tell me; The; There; What's;
Won't; You
1 time - Ain't; Also; And here; And now; And this; Another
thing; Aren't; Aside from; Audience;
Begin; Be quick; Be smart;
Can you; Can you see; Careful; Commence; Concentrate;
Correctly;
Fast; Favor me; Figure; Fix; Further;
Get this one; Go ahead; Go and; Go please;
Hurry please;
I want to know;
Just;
Letter; Let us know; Look sharp;
Master; Mention; More;
Name this; Now what;
Observe; Oh; Outside of; Over here; Over there;
Possibly; Professor; Put;
Ready;
See this; Sir; Speak up; Start; Sure;
Take; Thank you; That's right; Think; This article;
This time;
Very good; Very well;

Each word

or phrase used 1 time - Wait; We want to know; What else; What is it;
What is this; What now; What will; Which;
Will you; Will you look; Will you try;
You'll find; You'll observe.

It is interesting to compare the preceding tabulations with the following list of the words most commonly used in conversation. You will note that about one-half of the words have been used to a greater or lesser extent in second sight article codes. The code compilers obviously aimed at the use of cue words that could be used frequently without creating suspicion.

THE WORDS MOST USED IN CONVERSATION

Listed in the order of their frequency.

The words in capital letters are those that are also more or less commonly used in article codes, and the numerals indicate the number of times the accompanying word was used for cueing in the twenty-five codes tabulated. In five hundred conversations recorded by sound engineers, the fifty words given below were used about 97% of the time in all the conversations consisting of a total of 80,000 words. Only 2,240 words, or less than 3%, were different words.

The Fifty Commonest Words

Listed in the order of their frequency.

I (11)	GO (8)
YOU (2)	TELL (13)
THE (2)	with
a	me
on	him
to	about
that THAT'S RIGHT (1)	at AT ONCE (2)
it	THINK (1)
is	this THIS ARTICLE (1) THIS TIME (1)
AND (3)	day
get GET THIS ONE (1)	thing
WILL (15)	SAY (8)
of	CAN (17)
in	CALL (4)
be	would
we WE WANT TO KNOW (1)	them
they	was
SEE (11)	NOW (21)
HAVE (2)	from
for	WHAT (11) WHAT'S (2)
know	morning
DON'T (4)	an
DO (5)	JUST (1)
ARE (3)	over OVER HERE (1) OVER THERE (1)
want	BE (3)

PART TWO

THE RADIO-VISION MIND READING CODE

A New and Modern Article Code for Two Persons.

It is not the intention of this author to describe the routine of presenting the second sight or thought transmission act. That field has been ably covered many times by other authors. This work, I believe, will cover more thoroughly than ever before the proper cueing of names, dates, articles and all things other than questions, so that a performer working in the midst of an audience may transmit verbally enough information to the medium on the stage for that medium to describe the article satisfactorily, and at the same time puzzle the audience as to the method, and have it assume that the only possible explanation is second sight or telepathy.

All my suggested cue words for "The Radio-Vision Mind Reading Code" have been selected through the trial and error process for their interchangeability in ordinary conversation and with respect to ease of remembering, but there is no reason why you cannot make your own substitutions, if you prefer. You may find "wait" preferable to "will", or you may want to use both to cue the number 3.

The Basic Cue Words

Code for 0 (Naught or Zero) is	And
" " 1 (One)	" Tell
" " 2 (Two)	" Now
" " 3 (Three)	" Will
" " 4 (Four)	" Hurry
" " 5 (Five)	" Go
" " 6 (Six)	" Can
" " 7 (Seven)	" Look
" " 8 (Eight)	" See
" " 9 (Nine)	" Please
" " 10 (Ten)	" Answer
" " Repeat	" Describe
" " Two "Repeats"	" Describe Quickly

The above basic cue words should be thoroughly memorized so that without the least hesitation the cue word suggests the companion number, and vice versa. For smoothness of conversation, they may be combined with other non-cue words without change of meaning, such as:-

- 1 Tell (us),
- 2 Now (then),
- 3 Will (you),
- 4 Hurry (up),
- 5 Go (on),
- 6 Can (you),
- 7 Look (out),
- 8 See (this),
- 9 Please (reply),
- 10 Answer (sharp), and

"Repeat" may be cued as, Describe (this).

The following memory aids will assist the student to form mental pictures of the numbers and their companion cue words and to memorize the code in a remarkably short time.

For the Naught or 0, picture the longhand a in "and" as being shaped like an O.

" " Numeral 1, " " T as having one upright.

" " " 2, " " N " " two uprights.

" " " 3, " " W " " three uprights.

" " " 4, " " H " " four branches.

" " " 5, " " G " being mindful of the figure 5 reversed.

" " " 6, " " C " " " " " " 6.

" " " 7, " " L " " " " an inverted figure 7.

" " " 8, " " S " " " " the figure 8.

" " " 9, " " P " " " " " " 9 reversed.

For "Repeat", picture the D as meaning "Ditto", or the Q in "Quickly" as something transmitted or repeated quickly.

The reader may devise mental picture aids of his own in some instances and they will serve equally well to those mentioned above.

The Number Code

Assuming that you and your partner have memorized the basic cue words and devoted much practice to sending and receiving them, you should now practice on two number groups, up to thirty-one for days of the month, and on four number groups, up to two thousand for the years.

<u>Examples:-</u>	<u>"Tell</u> the number, <u>Describe</u> it."	means	11
	<u>"Will</u> you <u>Tell</u> the number?"	"	31
	<u>"Tell</u> <u>And</u> <u>Describe</u> the number."	"	100
	<u>"Tell</u> the number. <u>Describe</u> it <u>Quickly</u> ."	"	111
	<u>"Tell</u> the number, <u>Please</u> . <u>Will</u> you <u>Please</u> ?"	"	1939

Develop a nervous, impatient mannerism for sending, and this will cover up the necessity of using choppy sentences.

At this point, it would help the students if they would make up two charts, identical copies for each performer, translating all the numbers from one to one hundred into combinations of cue words, and then practice sending and receiving them over and over again. Eventually, you will become proficient in handling even as many as six figure numbers.

Example:- "Go! See and Tell the number. Now Please. Can you?" means 581296.

Notice that the fact that you are sending a number is injected into the sentence as soon as possible, so that the medium will know what is coming. With practice, you will find out if sending them in groups of twos or threes, with a slight pause between, is best.

A good practice stunt and one that is very effective before an audience is for the performer to write down, apparently at random, a group of numbers, such as:

357
24
4680
57913

The audience can see the numbers written on a large black-board and the medium may have her back turned or be blindfolded, but is able, nevertheless, to call out the numbers in any row indicated by the performer. This is easily done by cueing the first number only. For the first row, cue, "Will (for 3) you state the number?" The medium now knows that the number starts with 3, and also consists of three numerals, each of which is two higher than the one preceding it. This is true on all four rows, and once the first numeral is transmitted, the rest is easy. When the medium comes to the end of a row, the performer calls out, "Right!" and then cues the first numeral of the next row. The performer next draws a line under the figures, and totals them up. The sum is 62974. Translated into code words, this is, "Can you total it Now? Please Look! Hurry!"

Practice should be given to the relaying of dates on coins. "Tell the date Please! Will you? Can you?" cues "1936", etc.

Small sums of addition should be completely memorized by pre-arrangement, and the total called off rapidly by the medium upon being cued by a signal arranged in advance. The performer should write down a figure of about ten numerals previously memorized by both, and this is rapidly called off by the medium. Secure a book on lightning calculation and many stunts will be found therein that will make excellent "openers" for the act, and they will have the effect of livening up your audience. Flash stunts are good showmanship. Members of the audience will sometimes ask the performer, when he is going among them for articles and names, to transmit small sums in addition, numbers on watches, etc., so the artists should thoroughly practice the cueing and receiving of number combinations until their transmission is perfect. Pass up any requests that appear too difficult and suggest another and easier question whenever possible.

The Alphabet Code

The next step is to extend the memorizing of cue words to cover the entire alphabet and have each of the twenty-six letters represented by a single cue word. The following list should be thoroughly memorized, so that the cue word of any number will instantly bring to your mind its companion letter. The ability to do this quickly and accurately is the most important feature of this act. Spend plenty of time memorizing the following chart.

Cue A	as	1 or TELL	Cue N	as	14 or HERE
" B	"	2 " NOW	" O	"	15 " GIVE
" C	"	3 " WILL	" P	"	16 " COME
" D	"	4 " HURRY	" Q	"	17 " LETS
" E	"	5 " GO	" R	"	18 " SAY
" F	"	6 " CAN	" S	"	19 " PUT
" G	"	7 " LOOK	" T	"	20 " ARE
" H	"	8 " SEE	" U	"	21 " THEN
" I	"	9 " PLEASE	" V	"	22 " NOTE
" J	"	10 " ANSWER	" W	"	23 " WELL
" K	"	11 " TRY	" X	"	24 " HAVE
" L	"	12 " NEXT	" Y	"	25 " GET
" M	"	13 " WHAT	" Z	"	26 " CALL

Note: The single word cues for sending letters K to Z, as given above, are not recommended for sending numbers. Use only the basic cue words for this purpose, as described heretofore.

The same method of memorizing the basic cue words applies to the alphabet cue words to this extent: The number 1, or all numbers ending in 1, are cued by a "T" word, and the same principle follows through on all the numerals and zero.

Example:-

T	Group -	1	is Tell,	meaning A;	11	is Try,	meaning K;	21	is Then,	meaning U;
N	"	2	" Now,	" B;	12	" Next,	" L;	22	" Note,	" V;
W	"	3	" Will,	" C;	13	" What,	" M;	23	" Well,	" W;
H	"	4	" Hurry,	" D;	14	" Here,	" N;	24	" Have,	" X;
G	"	5	" Go,	" E;	15	" Give,	" O;	25	" Get,	" Y;
C	"	6	" Can,	" F;	16	" Come,	" P;	26	" Call,	" Z.
L	"	7	" Look,	" G;	17	" Lets,	" Q;			
S	"	8	" See,	" H;	18	" Say,	" R;			
P	"	9	" Please,	" I;	19	" Put,	" S;			
A	"	10	" Answer,	" J;	20	" Are,	" T;			

Memorizing the cue words of the alphabet will not prove too difficult, even though the foregoing charts are awe-inspiring. In some instances, you might wish to substitute other cue words; "Place", instead of "Please", occurs to me as a possibility; and then use "Please", instead of "And", to indicate "Repeat". Apply yourself to the task as though you were learning a new alphabet, which is what it actually amounts to. Once you get over this hurdle, your future efforts will be productive of enjoyment and entertainment, and you will move more rapidly towards a practical application of "The Radio-Vision Mind Reading Code" as a means of conveying information between two persons. Your partner, we will now assume, has also progressed in the study of the foregoing lessons, and you are both able to transmit cue words for letters to twenty-six, and can, likewise, without hesitation, translate each cue word into its companion letter.

The Birth Date Code

Now, proceed with the memorizing of a code for months of the year. The cue words for the numbers 1 to 12 may be used to cue the numerically corresponding months, or, if the performer prefers, and I believe it would be preferable, he may alphabetically cue the months. "Answer. Tell the month!" meaning JA, cues for January, and all the months may be so abbreviated and cued, as JU for June, JL for July, etc.

I have already taken up the cueing of days of the month and the years. Combine all this to cue a birth date.

Example:- February 19, 1904.

"The date? Can you Go on?" cues FE, or February.
"Tell the day, Please." cues 19.
"Tell the year Please and Hurry," cues 1904.

"Right - February 19, 1904."

The Horoscope Code

Transmit or cue the signs of the Zodiac alphabetically by the abbreviations given below. If you do not care to memorize the periods covered by the Zodiacal signs and the birth stone of each group, this information should be typed on a small card, available for quick reference when necessary. The performer could carry it on the bottom of a pad of paper, and the medium could refer to a large reproduction of it posted off-stage, but within her vision.

<u>Cue</u>	<u>Sign</u>	<u>Constellation Period</u>			<u>Month</u>	<u>Birth Stone</u>	
AQ	for	Aquarius	Jan.	20th - Feb.	19th	January	Garnet
P	"	Pisces	Feb.	20th - Mar.	21st	February	Amethyst
A	"	Aries	Mar.	21st - Apr.	20th	March	Bloodstone
T	"	Taurus	Apr.	20th - May	20th	April	Diamond
G	"	Gemini	May	21st - June	21st	May	Emerald
C	"	Cancer	June	22nd - July	23rd	June	Pearl
L	"	Leo	July	23rd - Aug.	23rd	July	Ruby
V	"	Virgo	Aug.	23rd - Sept.	23rd	August	Sardonyx
LI	"	Libra	Sept.	23rd - Oct.	23rd	September	Sapphire
S	"	Scorpio	Oct.	23rd - Nov.	22nd	October	Opal
SA	"	Sagittarius	Nov.	22nd - Dec.	21st	November	Topaz
CP	"	Capricorn	Dec.	22nd - Jan.	19th	December	Turquoise

The medium should study books on fortune telling and astrology for helpful information regarding flowers, lucky days, numbers and colors, and read books on superstitions, customs, myths and related subjects. They will provide a fund of data that may be used when a birth date is transmitted by the performer.

Lucky Numbers

According to an old astrological theory, Lucky Numbers are cast from birth dates by a system of reducing their numerical value to one digit, the lucky one. Let us take the birth date of November 19, 1918.

November is the 11th month; reduce 11 to one digit by adding 1 plus 1, which equals 2

The day is the 19th; reduce 19 to one digit by adding 1 plus 9, which equals 10; then reduce 10 to one digit by adding 1 plus 0, which equals 1

The year is 1918; reduce this to one digit by adding all the numbers together, which results in 19, which added together equals 10, which added together equals 1

Adding the final numbers together, you get your lucky number, which is 4

This type of lucky number casting could be demonstrated by the medium on a black-board after the birth date is cued to her by the performer. The interpretation of the numbers will be found in any good text book on numerology.

The Article Code

The cueing of this code and the name and vocation codes which will be described further on, has long been the stumbling block of the potential mind reading team but the present aspirant should be heartened by the fact that the most successful second sight workers of the past, Philip Breslau (1781), Signor Pinetti (1784), Robert Houdin (1846), Robert Heller (1851), and even those within present memory, Berol, Zancig, Chilo, Mercedes, The Sunshines, Floyds, Trees, Roucleres, Ushers and Zomah's, had access to far less material upon which to build than is to be found within the covers of this work. They did have determination to succeed, however, which is more important.

Much of the information in this section was given to me by a skillful performer of long and successful experience, and I consider it the most valuable and least known data with respect to a really practical method of building up or cueing an article code that ever appeared in print.

Instead of attempting to do a lot of immediate and useless memorizing of long article lists that will plague and only confuse you and your partner, get out some paper and pencils and start from "scratch".

Start writing down a list of the articles that are most likely to be handed to you as you work in an audience, and alongside each of the articles write down a two or three letter abbreviation that you will associate with the article every time you, the performer, see that article, or you, the medium, hear the two or three letters cued. By doing this, you are mnemonically making an impression on both your minds that will stick until the time comes for you to think fast and recall the cues and their meaning.

Remember, there are usually two types of articles, those of a male, and those of a female. The cue words of the latter type are to be prefixed by "Madam", or the medium's stage name, and the absence of this designation will indicate that the article is probably presented by a male.

Now, for a few cues in case the foregoing is not clear.

HK, cued as, "Madam, See the article. Try!" is a lady's handkerchief.
KF, cued as, "Try another article, Can you?" is a man's knife.
BG, cued as, "Madam, Now Look!" is a lady's bag.
PC, cued as, "Come again, Will you?" is a man's pencil.
PN, cued as, "Come, Here's one." is a man's pen.
HT, cued as, "See the article; Are you ready?" means a man's hat.

Yes, you will make mistakes at first, but after a while, you will both become so used to the cues, and the fun of doing it will become so much like a game, that you will derive pleasure out of inventing new cues, and before you know it, you will have mastered a marvelously long article code of two letter cues.

At every possible opportunity, go over the list you have compiled, practice sending and receiving, and add more cues. Later on, use three letter cues. The number of articles commonly offered will be comparatively small, and you will acquire skill in passing over the more difficult articles until such time as your experience qualifies you and your partner to send and receive almost anything, and this skill can be arrived at only by doing the act over and over again under actual audience conditions.

The four best and most complete codes in my possession give lists of articles which are supposed to be memorized with their companion numbers in the following amounts:

First Code - 80 Articles
Second Code 260 Articles
Third Code 292 Articles
Fourth Code - 500 Articles

The authors expected the student to establish a relationship between an arbitrary number and one or more articles each, by sheer memory. Usually, no alphabetical arrangement or assistance was attempted.

In this "Radio-Vision" method, it is possible to build up, by two letter combinations only, cues for almost 700 miscellaneous articles, once the proper or satisfactory alphabetical abbreviations are selected and memorized.

In the "A" group alone, you can use AA, AB, and up to AZ, twenty-six articles in all that start with the letter A, or can be associated with the letter A.

There are twenty-six such groups, or exactly 676 miscellaneous article cues.

The fact that you have to work out such a list yourself brings the "association of ideas" theory into play, and in the assembling of the list, you and your partner will visualize the cue letter or letters and the article they represent, and in that way they will be impressed more indelibly on both your minds.

If you use BU for Button, BO for Bottle, BY for Battery, BT for Bat, BI for Bit, BW for Bow, BM for Birth Mark, and so on, through the twenty-seven possible uses of B and its combinations, and then find that you need some more, or that you need another combination of the same set of letters that were previously selected for another article, then you can devise three letter groups of cues which will make it theoretically possible to add many thousands of new cues to your list.

Examples of three letter cueing:

ABC, cued as "Tell the article Now! Will you?"
ACB, " " "Tell the article, Will you Now?"
BAC, " " "Now Tell the article, Will you?"
BCA, " " "Now Will you Tell the article?"
CAB, " " "Will you Tell the article Now?"
CBA, " " "Will you Now Tell the article?"

Incidentally, the above is a good test of the flexibility of the cue words used in this "Radio-Vision Code". There are certain combinations, such as, AAA, which will have to be avoided, or else cued as, "Tell (A) the article. Describe Quickly." (Two Repeats.)

At this point, I am tempted to end the instructions on Article Cueing, and merely suggest to the student that he start from "scratch" and compile his own list of articles. By so doing, he will have the cue letters and the articles they represent more firmly impressed on his and his partner's minds than by following a ready made list. But, for the benefit of those who do not care to make this effort, and in order that it will not be said that these instructions are not complete in every sense, I have decided to include a really comprehensive

list. The cue letters for the "A" Group only are given to serve as a guide. The students will then fill in for themselves the cue letters for all the other groups, and thus secure the advantages to be gained by both inventing and memorizing the cue letters and articles gradually.

When the following list is memorized, it will serve for most all the articles that are ever submitted, but for additional articles, you might consult the index of one of the larger mail order catalogues, and also carry a small note-book in which to enter all new articles as they occur to you.

A COMPREHENSIVE LIST OF ARTICLES

(Pocket and Purse Contents, Garments, Documents,
Instruments and Common Objects.)

"A" Group. (with cue letters)

AC	Accordion	Tell this. <u>Will</u> you?
ACT	Account (Book)	Tell this, <u>Will</u> you? <u>Are</u> you ready?
ACR	Acorn	Tell this, <u>Will</u> you? <u>Say</u> it!
AD	Adding (Machine)	Tell this. <u>Hurry</u> !
ADR	Address (Book)	Tell this. <u>Hurry</u> ! <u>Say</u> it!
ADH	Adhesive (Tape)	Tell this. <u>Hurry</u> ! <u>See</u> it!
AIR	Airplane	Tell this, <u>Please</u> . <u>Say</u> it!
AL	Alarm	Tell the <u>Next</u> article.
ALB	Album	Tell the <u>Next</u> article <u>Now</u> .
ALM	Almanac	Tell the <u>Next</u> article. <u>What</u> is it?
AMM	Ammeter	Tell <u>What</u> <u>Quickly</u> .
AMU	Amulet	Tell <u>What</u> <u>Then</u> .
AN	Angle (Iron)	Tell this <u>Here</u> .
APL	Apple	Tell this. <u>Come</u> , the <u>Next</u> !
APR	Apron	Tell this. <u>Come</u> , <u>Say</u> it!
ART	Artificial (Limb)	Tell this. <u>Say</u> <u>Are</u> you ready?
ASP	Aspirin	Tell this. <u>Put</u> it down. <u>Come</u> on!
ATL	Atlas	Tell this. <u>Are</u> you ready? <u>Next</u> !
AUT	Auto (Registration)	Tell this <u>then</u> . <u>Are</u> you ready?

"B"

Baby	Beer	Bone
Badge	Bell	Book
Bag	Belt	Bottle (Opener)
Baggage (Check)	Bicycle	Bouquet
Bald	Bill	Bow
Ball	Bingo (Card)	Box
Ballot	Bird	Bracelet
Bandage	Birth (Mark)	Brooch
Bangle	Biscuit	Brush
Bank (Book) (Note) (Draft)	Bit	Buckle
Banner	Block	Bulb
Basket	Blue (Print)	Bullet
Bat	Board	Bundle
Battery	Bobby (Pin)	Bus (Ticket)
Beads	Bolt	Button (Hook)

"C"

Cake	Checkers	Compass
Calculator	Cheek	Cork (Screw)
Calendar	Chemical	Cosmetics
Calipers	Chessmen	Cotton
Cameo	Child	Cough (Medicine)
Camera	Chin	Coupon
Candy	Chip	Counter
Cane	Cigar (Cutter) (Holder)	Court (Plaster)
Cap	Cigarette (Holder)	Cream
Cape	Coil	Cross
Carbon	Claw	Crown
Card	Cleaner	Crucifix
Cartridge	Clip	Crutch
Case	Clock	Cuff (Links)
Chain	Clover	(Button)
Chalk	Coat	Cup
Charm	Coin (Holder)	Curio
Chart	Collar	Cushion
Check	Comb	Cutter

"D"

Depressor	Discharge	Drawing (Pen)
Desk (Key)	Dividers	(Instrument)
Device	Doll	Dress
Dice	Domino	Drill
Dictionary	Draft	Driver
Die	Drawing (Board)	Driving (License)

"E"

Ear (Rings)	Embroidery	Eye (Cup) (Drops)
(Trumpet)	Envelope	(Glasses)
Electrical	Epaulet	(Lashes)

"F"

Face	Fish hook	Fork
Fan	Flag	Form
Fastener	Flash (Bulb)	Fossil
Feather	(Light)	Fountain (Pen)
Fever	Flower	Fringe
(Thermometer)	Fob	Fruit
File	Foot	Fur
Film	Forceps	Fuse
Finger (Ring)	Foreign (Money)	

"G"

—	Gambling (Device)	—	Gimlet	—	Gloves
—	Game	—	Glass (Cutter)	—	Gauge
—	Garter	—	Glasses	—	Guard
—	Gauze	—	Globe	—	Gum

"H"

—	Hair (Net) (Pin)	—	Headache (Powder)	—	Horse (Shoe)
—	Hammer	—	Hearing (Device)	—	Hose
—	Hand (Bag) (Cuff)	—	Hinge	—	Hotel (Key)
—	Handkerchief	—	Holder	—	House (Key)
—	Harmonica	—	Hook	—	Hypodermic
—	Harp	—	Horoscope	—	(Needle)
—	Hat (Pin)	—	Horse (Chestnut)		

"I"

—	Identification (Tag)	—	Image	—	Insect
—	Idol	—	Inhaler	—	Instruments

"J"

—	Jewel	—	Jews (Harp)
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"K"

—	Key (Ring)	—	Knitting (Needles)	—	Knapsack
—	Knife	—	Kodak	—	Knickknack

"L"

—	Lace	—	Letter (Opener)	—	Lip (Stick)
—	Lashes	—	Level	—	Lock
—	Laundry (Ticket)	—	License	—	Locket
—	Lava	—	Light (Meter)	—	Lotion
—	Leash	—	Lighter (Cigar)	—	Lottery
—	Lenses	—	Links	—	Lucky (Piece)

"M"

—	Machine	—	Medal	—	Mirror
—	Magazine	—	Medicine	—	Mittens
—	Magnet	—	Membership (Card)	—	Money (Order)
—	Magnifying (Glass)	—	Menthol (Inhaler)	—	Mouth
—	Marble	—	Menu	—	Muff
—	Mark	—	Metal	—	Muffler
—	Marriage (License)	—	Meter	—	Music
—	Mascot	—	Microscope	—	Musical
—	Match	—	Mineral	—	(Instrument)
—	Measure	—	Miniature		Mule
—	Memento				

"N"

— Nail (Clip) — (File)	— Neck (Piece) — (Lace)	— Needle
— Napkin	— (Tie)	— Nose — Note (Book) — Nut

"O"

— Opener	— Opera (Glass)	— Orange
		— Overcoat

"P"

— Package	— Pencil (Holder)	— Plaster
— Padlock (Key)	— (Guard)	— Pliers
— Paint	— (Sharpeners)	— Plug
— Pamphlet		— Pocket (Book)
— Paper (Clip)	— Pendant	— Poker (Chip)
— (Fastener)	— Perfume	— Pouch
— Parasol	— Petrified	— Powder (Puff)
— Parcel	— Phonograph (Record)	— Prescription
— Part	— Photo	— Printers (Rule)
— Pass (Key)	— Picture	— Probe
— Pattern	— Piece	— Programme
— Pedometer	— Pin (Cushion)	— Puff
— Pen	— Pipe (Cleaner)	— Purse
— Pencil	— Pistol	— Puzzle
	— Pitch (Pipe)	

"Q"

— Quoit

"R"

— Rabbit (Foot)	— Receipt	— Rheostat
— Racing (Form)	— Record	— Ribbon
— Radio (Tube)	— Reference (Book)	— Ring
— (Part)	— Registration	— Rivet
— Railroad	— Religious (Charm)	— Roll
— Raincoat	— Revenue (Stamp)	— Rosary (Beads)
— Razor	— Revolver	— Rule

"S"

— Safe Deposit (Key)	— Screw (Driver)	— Shirt
— Safety (Medal)	— Scissors	— Shoe (Horn)
— (Razor)	— Seal	— Sharpener
— Sand (Paper)	— Season (Ticket)	— Shoe
— Sandwich	— Seat	— Shorthand (Book)
— Satchel	— Seed	— Skate (Key)
— Saucer	— Service (Pin)	— Skull
— Scales	— Share	— Sleeve (Holder)
— Scar	— Shawl	— Slide (Rule)
— Scarab	— Shell	— Slippers
— Scarf (Pin)	— Shield	— Snuff

"S" (Continued)

— Soap	— Spool	— Stone
— Social Security (Tag)	— Spoon	— Stop (Watch)
— Sock	— Spring	— Strap
— Song	— Spy (Glass)	— String
— Souvenir	— Stamp	— Strong (Box)
— Spangle	— Star	— Stub
— Spark (Coil) (Plug)	— Steamship	— Stud
— Specimen	— Stethoscope	— Submarine
— Sphinx	— Stick	— Suit (Case)
— Spirit (Level)	— Stock	— Summons
	— Stocking	— Switch

"T"

— Tack	— Thermostat	— Tooth (Pick)
— Tattoo	— Thimble	— Toy
— Tag	— Thread	— Trade (Money)
— Tape	— Ticket	— Transfer
— Tassel	— Tie (Clip)	— Tray
— Telegram	— Time (Table)	— Trunk (Key)
— Telephone (Book)	— Tire (Gauge)	— Tube
— Telescope	— Tobacco (Pouch)	— Tuning (Fork)
— Teeth	— Token	— Tweezers
— Tester	— Tongue (Depressor)	— Type
— Thermometer	— Tool	— Typewriter

"U"

— Umbrella	— Union Card
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"V"

— Vanity (Case)	— Veil	— Violin
— Vegetable	— Vial	

"W"

— Wallet	— Wheel	— Whip
— Wart	— Whiskers	— Wig
— Washer	— Whiskey	— Wire
— Watch	— Whistle	— Wrench
		— Wrist (Watch)

"Y"

— Yale (Key)

"Z"

— Zipper

The First Name Code

This code is equally desirable to acquire efficiently, as is the article code, and the same general rules of building it up will apply. There is one really major and satisfying advantage that the "Radio-Vision" code has over any other second sight method when it comes to transmitting names. Suppose an uncommon first name is submitted, as often happens, and for which cue letters have not been agreed upon. It is only necessary to send a few of the phonetically important letters by means of the alphabet code and they will usually give enough of a clue to have the medium guess the name accurately, or very closely.

Example:- Gretchen -

Performer: Cue: "Look! Say the name. Go on. Are you ready?" (Meaning, Gret.)

Medium: "I get the name Gretel."

Performer: "Wrong."

Cue: "Will you see again." (meaning, "ch".)

Medium: "The name is Gretchen."

Performer: "That's right."

For all ordinary purposes, the two letter cues will suffice, and to assist those who do not have at hand a really good list of common first names, and I have never actually come across anything like a complete one in all the second sight codes I have examined, the following lists are offered for your convenience and guidance. Start off by memorizing the two letter cues given with the first groups of one hundred each.

NAME GROUP ONE (Complete with cues)

Female First Names

Ab	Abigail	Ed	Edna	Jo	Joan	Pm	Pamela
Ad	Adele	Ez	Elizabeth	Js	Josephine	Pt	Patricia
Ag	Agnes	El	Ellen	Ju	Julia	Py	Phyllis
Al	Alice	Em	Emma	Ka	Kay	Rb	Rebecca
Am	Amelia	Es	Estelle	Kt	Katrina	Ro	Roberta
An	Anne	Eu	Eugenia	Le	Lena	Rs	Rose
Ar	Arline	Fa	Fanny	Li	Lily	Sn	Sandra
Bb	Barbara	Fl	Florence	La	Lola	Sh	Shirley
Be	Bella	Fr	Frederica	Lr	Laura	St	Stella
Bt	Bettina	Gv	Genevieve	Lo	Louise	Sy	Sybil
Bu	Beulah	Ga	Georgia	Lu	Lucy	Th	Theresa
Bl	Blanche	Gd	Geraldine	Mb	Mabel	Un	Una
Br	Brenda	Gl	Gladys	Mg	Margaret	Va	Valerie
Ca	Carol	Gw	Gwendolyn	Mr	Marion	Vr	Veronica
Ct	Catherine	Hr	Harriet	Mt	Matilda	Vi	Viola
Ce	Cecile	Hl	Helen	Ma	Maria	Vg	Virginia
Ch	Charlotte	Hs	Hester	Mj	Marjorie	Vv	Vivian
Cr	Christine	Ho	Hope	Ml	Mildred	Wl	Wilhelmina
Cn	Constance	Id	Ida	Mm	Miriam	Wf	Winifred
Co	Cora	In	Ina	Mu	Muriel	Wn	Winnie
Da	Daisy	Ir	Irene	Na	Nadine	Yl	Yolande
De	Delia	Is	Isabel	Nn	Nancy	Zl	Zelma
Di	Diana	Ja	Jane	Na	Naomi	Zo	Zoe
Do	Dora	Jt	Jeanette	Ni	Nina	Zl	Zola
Dy	Dorothy	Js	Jessica	Ol	Olga	Zr	Zora

Male First Names

Ab	Abraham	Ev	Everett	Le	Lee	Ry	Raymond
Al	Allen	Fl	Floyd	Ld	Leonard	Ri	Richard
Ar	Arthur	Fr	Frank	Lp	Leopold	Ro	Robert
Ax	Alexander	Fd	Ferdinand	Ly	Leroy	Rg	Roger
Af	Alfred	Gb	Gabriel	Lo	Lowell	Rs	Ross
An	Andrew	Ge	George	Ml	Malcolm	Ru	Rudolph
By	Barney	Gi	Gilbert	Mt	Martin	Sa	Samuel
Bd	Benedict	Go	Gordon	Mx	Max	Sh	Sherman
Bn	Bernard	Hd	Harold	Me	Merle	Sl	Silas
Br	Bruce	Hr	Harry	Ms	Morris	So	Solomon
Ca	Carlos	He	Herbert	Mn	Morton	Sy	Sydney
Ch	Charles	Ho	Homer	Na	Nathan	Tl	Talbot
Cl	Clarence	Hw	Howard	Nd	Ned	Td	Thaddeus
Ck	Clark	Hu	Hubert	Ne	Neil	Th	Theodore
Ct	Clement	Ia	Ira	Nw	Newell	Va	Valentine
Cf	Clifford	Ir	Irving	Nh	Noah	Vc	Victor
Da	Daniel	Iv	Ivan	Nr	Norris	Vn	Vincent
Dn	Dennis	Jc	Jacob	Og	Ogden	Wl	Wallace
Dg	Douglas	Jl	Joel	Os	Oswald	Wr	Warren
Eg	Edgar	Jn	Jonathan	Ot	Otto	Wn	Warner
Ed	Edward	Js	Joseph	Ow	Owen	Wf	Wilfred
El	Elliott	Jd	Judson	Pt	Patrick	Wm	William
Em	Elmer	Kn	Kenneth	Pe	Peter	Wi	Wilson
Er	Ernest	Kr	Kermit	Ph	Philip	Wn	Winfield
Eu	Eugene	Lr	Lawrence	Rl	Ralph	Wf	Wolfe

Difficult Examples:-

Mm cued as "Madam, What's the name? Describe it!" means Miriam.

Vv cued as "Madam, Note the name. Describe carefully." means Vivian.

Ry cued as "Say the name. Get it." means Raymond.

In the foregoing lists, you will notice that some of the two letter cues are more obvious and easier to remember than others. It is not intended that you adhere to my suggested cues in all cases. Retain, in the two letter cue group, only those that you and your partner consider "naturals", and then select three letter cues for the more difficult ones, or where more than one name may be transmitted by the same two letter cue.

For instance, if you use Al to cue Allen, you might adopt
Alb for Albert,
Alf for Alfred,
Alx for Alexander, etc.,

or any other arrangement that you and your partner find the most practicable.

NAME GROUP TWO

This list is offered without cue letters, so that the students will not attempt to learn too long a list at once, and will further get the memorizing benefits of inventing their own cues.

(Fill in your own cue letters)

<u>Female First Names</u>	<u>Male First Names</u>
Adeline	Janet
Agatha	Jennie
Alma	Johanna
Angeline	Juanita
Anita	Juliet
Annabelle	June
Antonia	Justine
Beatrice	Kathleen
Bernadette	Leona
Bernice	Lillian
Bertha	Lois
Beth	Loretta
Betsy	Lucille
Carlotta	Martha
Caroline	Marilyn
Cecelia	Mary
Clara	Maureen
Claudia	Minnie
Corinne	Myrtle
Delia	Natalie
Della	Nora
Dolores	Norma
Doris	Olive
Edith	Pauline
Eleanor	Pearl
Ella	Penelope
Eloise	Phoebe
Elsie	Polly
Ethel	Priscilla
Eunice	Regina
Eva	Rita
Evelyn	Ruby
Faith	Ruth
Fern	Sarah
Flora	Sophie
Frances	Susan
Georgiana	Sylvia
Gertrude	Thelma
Gilda	Theodora
Gloria	Ursula
Grace	Vanessa
Greta	Vera
Hazel	Victoria
Henrietta	Violet
Hortense	Wanda
Imogene	Wilda
Inez	Wilma
Iris	Winona
Irma	Yvonne
Jacqueline	Zelda
	Aaron
	Albert
	Amos
	Archibald
	Austin
	Benjamin
	Bertram
	Boyd
	Carl
	Cecil
	Chester
	Claude
	Clayton
	Clyde
	Cyrus
	David
	Donald
	Duncan
	Earl
	Edmund
	Edwin
	Elbert
	Elwood
	Emerson
	Emmett
	Francis
	Frederick
	Freeman
	Gerald
	Giles
	Gregory
	Guy
	Harvey
	Henry
	Herman
	Hiram
	Horace
	Hugh
	Irwin
	Isaac
	Isador
	Ivor
	James
	Jerome
	John
	Julius
	Keith
	Kingdon
	Landon
	Leoh
	Leslie
	Lloyd
	Louis
	Mark
	Marshall
	Matthew
	Maynard
	Michael
	Milton
	Nathaniel
	Nelson
	Newton
	Nicholas
	Noel
	Norman
	Neil
	Oliver
	Orin
	Oscar
	Otis
	Paul
	Percival
	Perry
	Randolph
	Reginald
	Rex
	Rodney
	Roland
	Roy
	Russell
	Seth
	Severin
	Simon
	Stanley
	Stephen
	Stuart
	Thomas
	Timothy
	Vernon
	Walter
	Walton
	Wesley
	Whitney
	Wilbur
	Willard
	Willis
	Winthrop
	Woodrow
	Xavier
	Zachary

List here all first names that you come across not noted on Groups One or Two. Invent new cue letters and memorize as you write them in.

NAME GROUP THREE
(For filling in new names and cue letters)

Female First Names

Male First Names

LAST NAME CODE

The cueing of last names should only be attempted after you have the ability to cue first names satisfactorily. The list that follows gives the most common, and the perusal of any local telephone book will give plenty for further study. For last names, I would recommend cueing at least three alphabetical code letters that have the nearest possible phonetical sound to the full name.

NAME GROUP FOUR

Family Surnames
(Complete with three letter cues)

Family Surnames
(For filling in)

Adm	Adams	Hrs	Harris
Alx	Alexander	Hrt	Hart
Aln	Allen	Hay	Hayes
And	Andrews	Hil	Hill
Arm	Armstrong	How	Howe
Ayr	Ayer	Huh	Hughes
Bkr	Baker	Hyd	Hyde
Bld	Baldwin	Irv	Irving
Bar	Barnard	Jax	Jackson
Brt	Bartlett	Jon	Johnson
Bnj	Benjamin	Jns	Jones
Bth	Booth	Kel	Kelly
Byd	Boyd	Kng	King
Bre	Breen	Knx	Knox
Brk	Brooks	Lne	Lane
Bwn	Brown	Lws	Lewis
Buk	Buckley	Lit	Little
But	Butler	Lyo	Lyons
Cbl	Campbell	Mar	Marshall
Crr	Carr	McD	McDonald
Car	Carroll	Mcy	McCoy
Cvr	Carver	McN	McNeill
Clk	Clark	Mor	Moore
Cob	Cobb	Mrg	Morgan
Col	Cole	Mrs	Morris
Cln	Collins	Mpy	Murphy
Cok	Cook	Mur	Murray
Cpr	Cooper	Nel	Nelson
Cun	Cunningham	Fkr	Parker
Dvs	Davis	Flp	Phillips
Don	Donnelly	Rei	Reid
Drk	Drake	Rce	Rice
Edy	Eddy	Ryn	Ryan
Els	Ellis	Set	Scott
Emr	Emerson	Sha	Shea
Evn	Evans	Smh	Smith
Fis	Fisher	Stp	Stephens
Fos	Foster	Sul	Sullivan
Fox	Fox	Tyl	Taylor
Frh	French	Val	Valentine
Ful	Fulton	Wak	Walker
Gib	Gibson	Wad	Ward
Gld	Gold	Wat	Waters
Glb	Goldberg	Wht	White
Gls	Goldsmith	Wms	Williams
Gdn	Gordon	Wls	Wilson
Grm	Graham	Wrt	Wright
Grn	Green	Yrk	York
Grf	Griffith	Yng	Young
Hal	Hall	Zmn	Zimmerman

The student may find it helpful to cue "ph" by its phonetic sound represented by the letter "f". The name "Phillips", for instance, instead of being cued as "Plp", as suggested above, might very well be cued as "Flp". Instead of cueing "Murphy" as "Mpy", you might try "Mfy", etc. Adopt the method which is the easiest for the medium to receive.

Examples:-

<u>Adm</u>	cued as	" <u>Tell</u> the name! <u>Hurry!</u> <u>What is it?</u> "	means	<u>Adams.</u>
<u>Bkr</u>	"	" <u>Now Try to Say</u> the name!"	"	<u>Baker.</u>
<u>Cbl</u>	"	" <u>Will</u> you <u>Now Next</u> state the name?"	"	<u>Campbell.</u>
<u>Dvs</u>	"	" <u>Hurry!</u> <u>Note</u> the name. <u>Put it right.</u> "	"	<u>Davis.</u>
<u>Edy</u>	"	" <u>Go on,</u> <u>Hurry!</u> <u>Get</u> the name."	"	<u>Eddy.</u>
<u>Fis</u>	"	" <u>Can you Please Put</u> in the name?"	"	<u>Fisher.</u>
<u>Gib</u>	"	" <u>Look, Please!</u> <u>Now</u> the name."	"	<u>Gibson.</u>

SPECIAL CUES AND ADVICE

In the foregoing text, you will notice that I have mentioned special cues (or cues other than those covering letters of the alphabet or the numerals), such as, "Madame" for female; "Describe" for one repeat; "Describe Quickly" for two repeats; also "and" for zero. There are a number of other uses for special cues, some of which you may wish to adopt once you become skilled at sending and receiving the regular cues. Only adopt the ones that you find in practice will prove of genuine help. Special cues usually precede your saying "this".

Change of Test,	cue as	"Very Good."
Closing Signal,	" "	"Right" or "Correct."
Numbers (sequence of all the same)	" "	"Quickly the numbers."
Numbers (progressive, as 1,2,3,4,5,6, etc.)	" "	"Fast the numbers."
Numbers (reversed, as 6,5,4,3,2,1, etc.)	" "	"The numbers - slow."
Repetition of last cue,	" "	"Describe this."
Starter or Opener,	" "	"Ready."
Start over,	" "	"Very Poor."

"Madame," always means female.

"Madame, the name," always means woman's name.

"The name," always means man's name.

"What (for M) name," may also be used to cue man's name.

Designate A for "Article," so as to avoid constant repetition of the word "Article." Cue the A only - "Tell this."

D for Damaged Article,	cue as	" <u>Hurry</u> this."
F " Fractions	" "	" <u>Can we have</u> this."
H " Half or Portion of	" "	" <u>See</u> this."
I " Initials	" "	" <u>Please,</u> this."
IC " Initials C.O.D.	" "	" <u>Please, will</u> you - this."
IY " Initials Y.M.C.A.	" "	" <u>Please get</u> this."
IY " Initials Y.W.C.A.	" "	" <u>Madam, please get</u> this."
L " Letter (Correspondence)	" "	" <u>Next</u> this."
M " Letter from Mother	" "	" <u>What writer.</u> "
F " Letter from Father	" "	" <u>Can you identify</u> the writer?"
M " Money	" "	" <u>What is this?</u> "
MC " Mc or Mac	" "	" <u>What'll (What Will)</u> begin the name?"

N	for	Newspaper	cue as	" <u>Here</u> , this."
O	"	Old Coin	"	" <u>Give</u> this."
PL	"	Picture (inside lady's locket)	"	" <u>Come, Madam</u> , this <u>next</u> ."
PW	"	Picture (inside man's wallet)	"	" <u>Come! Well</u> , this."
PM	"	Paper Money	"	" <u>Come</u> , what's this?"
PY	"	Penny	"	" <u>Come, get</u> this."
S	"	Set or pre-arranged group of numbers,	"	" <u>Put down</u> the numbers."
T	"	Torn or portion of article,	"	" <u>Are you</u> concentrating on this?"
U	"	U.S.A.	"	" <u>Then</u> this."
Z	"	Special cue for pre-arranged blunder or stalling,	"	" <u>Call</u> this."

Examples:-

To transmit numbers 444,444, cue "Hurry, the first number," meaning 4.
 " Describe this quickly, the numbers," meaning repeat the last cue and continue repeating.
 " "Right" to stop medium when sixth 4 is given.

To transmit "Article", cue "Tell this!" meaning article is being transmitted.

To transmit "Watch", " "Well, tell this article," meaning WA or Watch.

With a large group of numbers on a blackboard in front of him, the performer, by cueing "Put down the numbers," will let the medium know that he intends to rapidly point out one number after another in an exact pre-arranged sequence which they both have memorized. The audience must be given the impression that the selections are haphazard, of course. After each number is called by the medium, the performer points to the next and merely says, "This". To apparently call off ten or twelve numbers in rapid succession is grand showmanship and it makes a very good opener to enliven your audience and arouse its interest.

Every once in a while, a member of the audience will, as a "gag", ask you to transmit "nothing" or "zero". In this case, point at a blank space, cueing same to the medium as "And this".

Make it a point to address as many casual remarks containing cues as is possible to members of the audience rather than direct to the medium. Matter-of-fact comments of this sort can be developed into a most valuable means of covering up the fact that you are using a code.

Once in a while, purposely make a blunder, or have the medium hold back the right answer by cueing "Call this". Don't always give the impression that thought transmission is too easy. A success after a few mistakes will often secure a surprisingly big hand, and it gives a human touch to your work. Stalling also helps cover up transmitting a long or difficult name which has to be more or less spelled out.

Don't be too serious. Get as many laughs as possible without embarrassing a particular member of the audience, unless it is a confederate or "plant". Then you can go the limit in describing the contents of a letter, package or purse, which has been prepared for comedy purposes, or in transmitting a particularly funny and fictitious name. The noisy and insistent "smart aleck" type of plant is always good to arouse an audience when you finally put over his seemingly difficult demand or test.

Be satisfied to make reasonable progress in acquiring new cues. Don't try to absorb too much in any one day or week, as it only leads to discouragement and staleness.

Tie up the cueing of a man's name with the cueing of his profession, as a great many business cards will be handed you. Be wary about cueing addresses and telephone numbers, unless requested to do so.

Look for initials on handkerchiefs when they are offered to you as articles for a test. After cueing handkerchief, the cue, "Please this," informs the medium that the next cues are initials. The same will apply to watches and other monogrammed articles.

A great many first and last names are similar. These should always carry similar two and three letter cues, such as:

WM for first name, William.
WMS for last name, Williams.

JN for first name, John.
JNS for last name, Johns.

When cueing professions, metals and colors that are also names, such as Farmer, Silver, Gray, keep the cues similar in all cases, and this will cut down on the amount of memorizing necessary.

Many performers have attempted and developed only one type of cueing. For the business of selling horoscopes or Buddha readings, they attract attention by transmitting birth dates, first names or initials. One of the most successful stage performers in the business transmitted only the names of musical compositions to be played by his assistant on the stage. Others restrict themselves to questions or articles. It is not necessary to undertake too much at first. The wider scope of the work will come gradually and naturally. Whatever you undertake to do, do it accurately. Do not aim for speed or brevity at first. Take your time in cueing properly and let the short cut tricks develop with experience. Some of the most effective tests given by experienced performers have been based on nothing more than hunches rather than on the information contained in the cues. A good general knowledge of human psychology is a marvelous asset to a mind reader.

Zanzig was constantly on the alert and always trying out new ideas, discarding this, and adding that. Read all the literature available on the subject. The books of Dunninger, La Vellma, Read, Gibson, Hugard, Anneman, Alexander, Hull, Nelson, Clever, and others, all contain individual features to recommend them. Know the subject from the ground up if you expect to make it a business, or even a hobby. One of the interesting results of my investigating mind reading codes was that it inspired an interest in cryptography and ciphers, which in turn led to my inventing and securing a patent on an electrically or manually controlled device for enciphering and deciphering secret messages.

Devote practice to the cueing of long groups of numbers by cueing a few, let us say, four, at a time. The medium guesses a fifth (not having been cued the closing signal, "Right"), and if she guesses wrong, the performer cues the start over signal, "Very Poor", followed by cueing the next group of four numbers until the entire group has been conveyed.

CODES FOR SPECIAL TESTS

These tests are suitable only for the most advanced workers. They are very effective when presented properly, but require a great deal of ingenuity and self-confidence.

Watch Test

Cue WA "Well, tell this," for Watch.
" SI "Put the metal, please," for Silver.

Note: If "put" for S sounds awkward, try a substitution, "Place".

Cue OF "Give the style, can you," for Open Face.
" CF "Will you state the style, can you?" for Closed Face.
" S "Put the time," for Watch Stopped.
" 2:15 "Now the time. Tell it. Go on." for 15 min. past 2 o'clock.
" 11:45 "Tell, describe the time. Hurry. Go on." for 45 min. past
11 o'clock.

Note: The hour is always given first.

Cue A.M. as "Tell what period."
" P.M. as "Come, what is the period?"

Cue A "Tell the make," for American.
" IN "Please, here, the make," for Ingersoll.
" SW "Put the make. Well!" for Swiss.
" WA "Well, tell the make," for Waltham.

Newspaper Test

For locating a word or section as requested.

Cue N "Here, this," for Newspaper.

Note: Check on all the newspapers that are sold locally and have cues provided and ready, such as:

Cue WT "Well, are you sure?" Answer, "Yes, World-Telegram."
" EJ "Go, answer the name," means, Evening Journal.
" 1 "Tell the page," " first page.
" 5 "Go on, the column," " fifth column.
" 1 "Tell the column," " first column.
" UP "Then, come, the section," " upper section.
" LO "Next, give the section," " lower section.

Note: Cue only the number of lines from the top or bottom, as the case may be.

If, after Upper Section is cued, the 15th line from top is indicated,

Cue 15 "Tell the line, go on," means 15th line from top.

If the word is easy to transmit, continue; otherwise, let the test end here by saying, "That is correct!"

Book Test

Cue BK "Now try this," means Book.

If the title is one easy of transmission,
call attention to it.

Cue TI "Are --- Please," means, answer, "You are pointing at the title."

Then cue the title, if possible. Otherwise, turn to the
author's name, and

Cue FRE "Can you say the author? Go!" meaning, Freeman.

Cue EM "Go, what inscription?" means, "The book is inscribed to Emma."

This can be followed now by the selection of a word from
the book, as described in the Newspaper Test above.

Letter Test

Cue L "Next! this!" is special cue for Letter.

The usual routine for the letter test is to cue the first name of addressee, then the first name of the addressor, the place postmarked from, the stamp and value, if desired, time posted, and if A.M. or P.M. If there are any unusual features, such as color, foreign language, title of sender or receiver, relation, fine penmanship, these features should be provided for and cued.

Example:-

Cue AL "Tell next the sender," means Alice.
" BL "Now, next, the receiver," means Blanche.
" NY "Here, get the place," means New York.
" 1:15 "Tell the time; describe; go on," means postmarked 1:15.
" AM "Tell what period," means A.M.
" GD "Look, anything else? Hurry!" means Good (penmanship).
" PR "Come, say, anything else?" means Poor (penmanship).
" CSN "Will you put in here something else?" means Cousin.

CODE FOR COINS AND MONEY

Devote a great deal of practice to the speedy transmission of coins and money, their description and dates. Work out as many short cuts as are possible, such as cueing the last two figures only for all coins of the present century.

"Will you now state the year?" could cue 1932.

Refer to date when you are cueing a date within a century, and to year when you are cueing a century or a century combined with a year.

Cue 8 only, or "See the year," for 1800.

"See the year, will you now," for 1832, and
"Will you now fill in the date," for 32.

For ten, or multiples of ten,

Cue "Answer the value," for ten;
 " "Now answer the value," " twenty; or
 " "Answer the value, hurry!" " ten dollars.

The following list will serve as a guide until you develop your own short cuts, the same as a court stenographer works out his own short cut characters for speeding up his "take".

C	-	"Will you name this coin?"	One Cent
CA	-	"Will you <u>tell</u> this?"	Canadian Money
D	-	" <u>Hurry</u> , this coin."	Dollar
DI	-	" <u>Hurry</u> , <u>please</u> , this amount."	Dime
EO	-	"Go on, <u>give</u> this."	Express M.O.
FO	-	"Can you <u>give</u> this?"	Foreign Money
G	-	"Look at this!"	Gold Piece
LP	-	"Next, <u>come</u> on, this."	Lucky Piece
M	-	"What's this?"	Money
MO	-	"What's this? <u>Give</u> description."	P.O. Money Order
NC	-	"Here, <u>will</u> you name this?"	Nickel
O	-	"Give this."	Old Coin
PM	-	"Come, <u>what's</u> this?"	Paper Money
PY	-	"Come, <u>get</u> this."	Penny
Q	-	"Let's know this."	Quarter
SD	-	"Put this down, <u>hurry!</u> "	Silver Dollar

The cue preceding value, amount, year or date is always a numerical cue.

Five D	-	"Go on, the value, <u>hurry!</u> "	Five Dollars
Seven	-	"Look, the year."	1700
Eight	-	"See the year."	1800
Nine	-	"Please, the year."	1900
Nine D	-	"Please the value, <u>hurry!</u> "	Nine Dollars
Ten D	-	"Answer the value, <u>hurry!</u> "	Ten Dollars
Forty D	-	"Can you <u>answer</u> the amount? <u>Hurry!</u> "	Forty Dollars
Fifty C	-	"Go, <u>answer</u> the amount, <u>will</u> you?"	Fifty Cents
Fifty D	-	"Go, <u>answer</u> the amount, <u>hurry!</u> "	Fifty Dollars
1830	-	"See the year, <u>will</u> you, <u>and</u> correctly."	1830
1821	-	"See the year. <u>Now tell</u> it."	1821
1920	-	"Now, <u>answer</u> the year."	1920
1930	-	"Will you <u>answer</u> the year?"	1930
1921	-	"Now <u>answer</u> . <u>Tell</u> the year."	1921

PICTORIAL TRANSMISSION

A common telepathic test that the second sight entertainer must be prepared for is the transmission of drawings and designs offered by members of the audience. The psychologists term this test, "extra sensory perception" (perception through channels other than those of the recognized senses), and it would be well for the student to digest the book bearing this title written by Dr. Joseph B. Rhine of Duke University, and also his more recent work, "New Frontiers of the Mind." Within the pages of these books and others of a like nature, which treat telepathy seriously and scientifically, will be found convincing terminology with which to embellish your entertainment. The books on telepathic experiments by Rhine, Sinclair, Prince, Podmore, Warcollier and others, are packed with actual test drawings and to glance over these drawings will quickly dissuade the entertainer of any idea that it is possible to memorize a sequence of pictures or simple geometrical designs that will cover anything near the wide variety of free hand drawn objects that are likely to be handed for test transmission.

The best way to get around this is to accept for immediate transmission only the simple designs which may be cued in the usual manner, such as, square, triangle, house, etc. When an intricate design is offered, you say, "This would make an excellent feature test. I'll ask you to duplicate this drawing more legibly on one of these cards." At the same time, hand to the person so addressed a blank card of about playing card size. While he is making the sketch over again, you continue on with the transmission of other objects, and occasionally hand out a blank card on which more drawings for the special test may be made. You explain that as your time is limited, you will be unable to undertake the transmission of all the special test drawings, but in order to give every one an equal chance, you will ask a volunteer from the audience to shuffle the drawings thoroughly (in the meantime, you have mixed the drawings with some prepared drawings of your own) and then cut the pack one or more times and place the top card of the lower cut half of the deck in an envelope. Several more are selected in the same way, and on account of your cards with the pre-arranged drawings being slightly smaller in size, or what gamblers know as "short" cards, when the pack is cut as directed, the short cards will remain at the top of the lower half deck and be placed in the envelope and sealed. All this looks fair, but these fake drawings have a distinctive embossed impression on the corners or ends that may be felt through the envelope and in this way the contents of any of the sealed short cards is known to you and cued to the medium. The medium reproduces, with appropriate showmanship, a reproduction of the drawing in the sealed envelope. This same procedure may be followed for several more tests, or if the performer is familiar with "one-ahead" billet reading (described in "One Man Mind Reading Secrets," by Ralph W. Read), it would be a simple matter, after the first drawing is completed, to hand the sealed envelope to the medium to be opened and verified (actually handing her the next envelope or the "one-ahead") and a switch made to the original "planted" sketch as it is returned to you, to be then passed to the audience for verification.

Another, and perhaps easier plan, would be not to seal the drawings in envelope, but to collect them as is and place a pre-arranged drawing on top of the pack. The medium is standing at a large blackboard supported by an easel near the back drop. The performer stands closer to the audience with a small blackboard in his hand, in front of which, and towards the audience, he holds with his thumb the first dummy drawing being telepathically transmitted. At the same time, he holds the next drawing or the "one-ahead" at the back of the slate so that the medium may catch a glimpse of it. This manipulation is covered up by having the stack of cards on a small table and placing the small slate over or in front of them, just before he takes the sketch just transmitted down to the footlights to be passed around and verified.

Alphabetical Code for Drawings

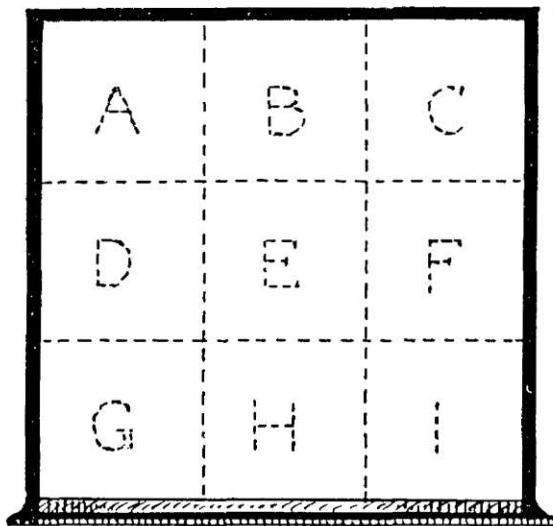
For the performer who prefers to cue the designs, the following list will prove helpful in memorizing cues for common articles, designs, positions or directions. In many instances, it may be possible for the performer to actually suggest the drawing of some particular design to a member of the audience.

A - Above	F - Front	Q - Question Mark
An - Anchor	Fa - Face	
Ap - Apple	Fl - Flag	
Ac - Arch	FP - Floor Plan	R - Right Side
Ar - Arrow	Fe - Fence	RA - Right Angle
Au - Auto		Re - Rectangle
B - Below	G - Girl	Ri - Ring
Bk - Back		Rb - Rabbit
Bt - Bottom		
Ba - Banana	Ho - House	S - Straight Line
Bl - Ball	He - Heart	SB - Suspension Bridge
Br - Bridge	Hr - Horse	Si - Side
Be - Bell	Ht - Hat	Sq - Square
Bt - Boat	Hx - Hexagon	SC - Semi-Circle
Bo - Boy		St - Star
Bb - Baby	I - Inside	Sp - Spade
Bk - Brick		SD - Sun Dial
By - Bicycle		Sw - Swastika
Bx - Box	K - Keystone	
		T - Triangle
C - Center	L - Left Side	Ta - Table
Ct - Cat	Li - Line	Te - Tent
Ci - Circle	La - Ladder	Tr - Tree
Cl - Clock	Lf - Leaf	TT - Tic-Tac-Toe
Ch - Chain	Le - Letter	Tw - Tower
Cr - Crescent	Lo - Locomotive	Up - Upside Down
Cc - Concave		Um - Umbrella - closed
Cx - Convex		Ub - Umbrella - open
Cv - Curve	Ma - Man	
Cu - Cube	Mo - Moon	Va - Vase
Cy - Cylinder		
Cs - Cross		
	O - Outline	
DL - Dotted Line	Ob - Oblong	W - Woman
Dt - Dot	Ov - Oval	Wv - Waving Line
DS - Dollar Sign		Wa - Watch
Do - Doll	P - Parallel	Wh - Wheel
Di - Diamond	Ps - Perspective	Wi - Window
Dg - Dog	Pp - Perpendicular	Wb - Wishbone
	Pr - Prism	
El - Elevation	Pl - Plane	Z - Zigzag
En - Enclosing	Py - Pyramid	
Ey - Eye		

How to Cue Drawings, Line by Line

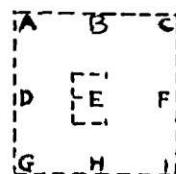
These instructions would not be complete if a method of alphabetically cueing drawings, line by line, were omitted. While there will not be a great many practical ways in which this stunt may be applied, the practice of doing it will be most helpful in coordinating the minds of both sender and receiver, and will make the practice of alphabetical cueing most interesting. The same general principles may be applied to other stunts, such as, locating a place on a map or an article in a room.

The receiver's blackboard (or the map, or room) should be visualized as being divided into nine imaginary squares, each having alphabetical designations from A to I, as illustrated below:



It is important to remember that each letter refers to the exact center of each particular square.

Each of these smaller squares is again divided into the same sort of sub-divisions or positions.

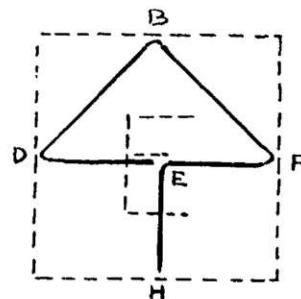


This time, the letters, with one exception (the E position), mean some particular place on the border of each square.

When this imaginary lay-out is accurately impressed on both your minds, proceed in this manner to cue and direct the drawing of some simple designs on the E square, starting at the H position.

Line cue for Tree:-

Cue Square E Position - H to E to F
to B to D to E



Example:- "Go, see this drawing," means to start on Square E at bottom center, position H.

"Go on, can you. Now! Hurry! Go on!" means to E to F to B to D to E.

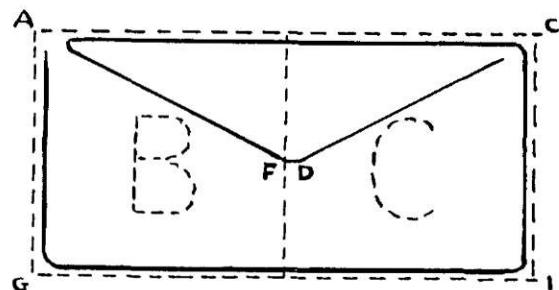
"That's correct - a tree," means "that's all."

Note:- After first cueing the large square or space E, all further cues refer to the parts of that particular square until the word "and" is spoken, which means to proceed to another square, which will be indicated by the first cue after "and"

The following examples show how other simple forms may be alphabetically cued.

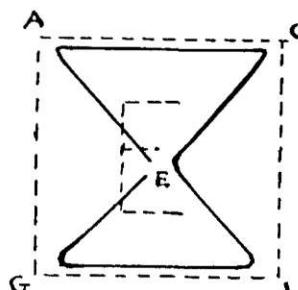
Line Cue for Envelope:

Square B, Position A, to G, to
Square C, Position I, to C, to
Square B, Position A, to F, to
Square C, Position C.



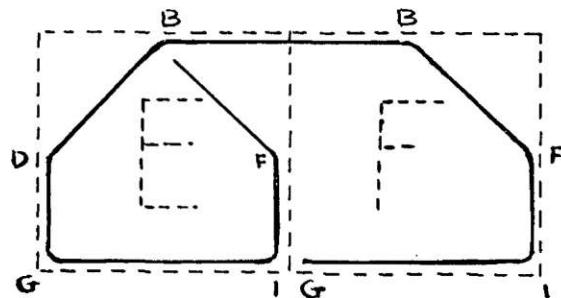
Line Cue for Hour Glass:

Square E, Position E, to A to C
to E to I to G to E.



Line Cue for House:

Square E, Position B, to F to I
to G to D to B to
Square F, Position B, to F to I
to G.



Example:- "Go, now, this drawing," means Square E, Position B.

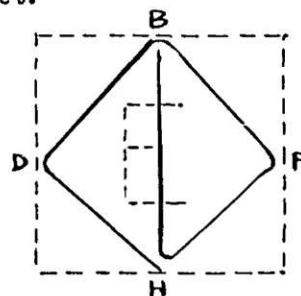
"Can you please look?" means to F to I to G.

"Hurry, now, and can you now complete it?" means to D to B to
Square F, Position B.

"Can you please look at it -correct."
means to F to I to G.

Line Cue for Pyramid:

Square E, Position B, to H to F
to B to D to H.



CODE FOR PLAYING CARDS

Cue	PC	"Come, <u>will</u> you identify these?"	means	Pack of Cards
"	PC	"Come, <u>will</u> you identify this?"	"	Only One Card
"	H	" <u>See</u> the suit."	"	Hearts
"	C	" <u>Will</u> you state the suit?"	"	Clubs
"	D	" <u>Hurry</u> , state the suit."	"	Diamonds
"	S	" <u>Put</u> down the suit."	"	Spades
Cue	1	" <u>Tell</u> the value."	means	Ace
"	2	" <u>Now</u> the value."	"	Deuce
"	3	" <u>Will</u> you state the value?"	"	Trey
"	4	" <u>Hurry</u> , state the value."	"	Four
"	5	" <u>Go on!</u> the value."	"	Five
"	6	" <u>Can</u> you identify the value?"	"	Six
"	7	" <u>Look to</u> the value."	"	Seven
"	8	" <u>See</u> the value."	"	Eight
"	9	" <u>Please</u> identify the value."	"	Nine
"	10	" <u>Answer</u> the value."	"	Ten
"	11	" <u>Tell</u> the value. <u>Describe</u> it."	"	Jack
"	12	" <u>Tell now</u> the value."	"	Queen
"	13	" <u>Tell</u> the value, <u>will</u> you?"	"	King
"	14	" <u>Here</u> , this card."	"	Joker

Many impressive effects with playing cards may be accomplished through the use of the Si Stebbins System of card arrangement, as contained in an inexpensive booklet on sale at all magical supply houses.

CODE FOR TITLES AND VOCATIONS

Ac	Actor	C1	Clerk	Gd	Gardener
Ad	Advertising Man	Cn	Conductor	Ga	Garment Worker
Ag	Agent	Co	Contractor	Gu	Guard
An	Antique Dealer	Ck	Cook	Gi	Guide
Ar	Artist	Dc	Decorator	Ha	Hairdresser
At	Attorney	De	Dentist	Ho	Honorable
Av	Aviator	Ds	Designer	He	Hostess
Bk	Baker	Dt	Detective	Ht	Hotel
Bn	Banker	Dr	Doctor		
Ba	Barber	Do	Doorman	Ia	Insurance Agent
Bo	Bookkeeper	Df	Draftsman	Id	Interior Decorator
Bx	Boxer	Dm	Dressmaker	In	Inspector
Br	Broker	Dg	Druggist		
Bl	Builder	DD	Doctor of	Ja	Janitor
Bu	Butcher		Divinity	Je	Jeweler
Bt	Butler	El	Electrician	Jg	Judge
Cp	Captain	En	Engineer	KP	Kitchen Police
Cr	Carpenter	Ex	Examiner	Kn	Knitter
Cs	Cashier				
Ct	Caterer	Fi	Fireman	Ll	Landlord
CP	Certified Public Accountant	Fs	Fisherman	La	Lawyer
Ch	Chauffeur	Fl	Florist	Lb	Laborer
Cg	Cigarmaker	Fr	Furrier	Lt	Lieutenant
				Lk	Locksmith

CODE FOR TITLES AND VOCATIONS (Continued)

Ma	Maid	Pb	Plumber	Sp	Specialist
Mj	Major	P1	Policeman	St	Student
Mg	Manager	PO	Post Office Clerk	Sr	Surgeon
Mn	Manicurist	Ps	Priest	Sv	Surveyor
Ms	Mason	Pr	Printer		
Me	Mechanic	Pf	Professor	Ta	Tailor
Ml	Milliner	Pu	Publisher	Te	Teacher
Mi	Miner	QM	Quartermaster	Tl	Telegrapher
Mo	Mortician	RE	Real Estate	Tl	Tire Maker
MP	Motion Picture Operator	Rp	Reporter	Ty	Typist
		Rt	Retailer	Un	Unemployed
Mv	Moving Man			Ut	Undertaker
Mu	Musician				
NP	Notary Public	Sl	Sailor	Va	Valet
NW	Needle Woman or Worker	Sa	Salesman	Wa	Waiter
		Se	Seamstress	Wm	Watchmaker
Oc	Occulist	Sy	Secretary	Wt	Watchman
Op	Optician	Sg	Sergeant	We	Weaver
Pk	Packer	Sx	Sexton	Wh	Wholesaler
Pe	Petty Officer	Sc	Sculptor	WP	WPA
Ph	Photographer	Sh	Shipper	Wr	Writer
		Si	Singer		
		So	Soldier	Yo	Yeoman

CODE FOR ANIMALS AND BIRDS

Al	Alligator	He	Hen	Pg	Pig
Ap	Ape	Hi	Hippopotamus	Pi	Pigeon
		Ho	Horse	Po	Polar Bear
Be	Bear	Ib	Ibis	Pn	Penguin
Bu	Buffalo				
Cm	Camel	Jg	Jaguar	Ra	Rabbit
Ca	Cat	Jk	Jackal	Rt	Rat
Co	Cow			Rv	Raven
Cr	Crow	Kn	Kangaroo	Rh	Rhinoceros
				Ro	Robin
Dr	Deer	La	Lark	Sk	Skunk
Dg	Dog	Le	Leopard	Sn	Snake
Do	Donkey	Li	Lion	Sp	Sparrow
Dv	Dove	Ll	Llama	Sw	Swallow
Ea	Eagle	Mp	Magpie	Ti	Tiger
El	Elephant	Mk	Monkey	Tu	Turtle
Em	Emu	Ms	Moose	Un	Unicorn
Fn	Finch	Mo	Mouse		
Fi	Fish	Mu	Mule		
Fx	Fox	Nt	Nightingale	Vi	Viper
				Vu	Vulture
Gr	Giraffe	Os	Ostrich	Wa	Walrus
Go	Goat	Ow	Owl	Wh	Whale
Gf	Goldfish	Ox	Ox	Wf	Wolf
Gs	Goose				
Hk	Hawk	Pa	Panther	Yk	Yak
		Pc	Peacock		
		Pd	Panda	Zb	Zebra

CODE FOR SPORTS AND RECREATIONS

Au	Auction	Fe	Fencing	Pn	Pinochle
Av	Aviation	Fi	Fishing	Pk	Poker
		Ft	Football	Po	Polo
Bm	Badminton	Go	Golf	Pl	Pool
Ba	Baseball	Gy	Gymnastics	Qt	Quoits
Bb	Basketball	HB	Hand Ball	Ra	Racing
Bt	Bathing	Ho	Hockey	Re	Reading
Bi	Billiards	HP	Horseshoe Pitching	Ri	Riding
Bn	Bingo	Hu	Hunting	Ro	Roller Skating
Br	Bridge	Ic	Ice Skating	Rw	Rowing
Bo	Boating	Jm	Jumping	Rn	Running
Bw	Bowling	Kn	Knitting	Sa	Sailing
Bx	Boxing	MJ	Mah Jongg	Sh	Shooting
Ck	Checkers	Ma	Marbles	So	Solitaire
Ch	Chess	MP	Motion Pictures	Sw	Swimming
Cc	Cricket	MC	Motor Cycling	Te	Tennis
Cr	Crochet	Mo	Motoring	Th	Theatre
Cq	Croquet	OM	Old Maid	Tm	Tumbling
CP	Crossword Puzzles	Pi	Piano-Playing	Wa	Walking
Cy	Cycling	PP	Ping Pong	WP	Water Polo
Da	Dancing			Wh	Whist
Di	Dice			Wr	Wrestling
Dr	Dramatics				
Do	Dominoes				

CODE FOR FRATERNAL ORDERS, ORGANIZATIONS, SOCIETIES AND EMBLEMS

AD	Alpha Delta Phi	FU	Farmers Union
AM	Alumni	Fo	Foresters
AA	American Automobile Association	Fr	Fraternity
AF	American Federation of Labor	GR	G.A.R.
AL	American Legion	GK	Greek Fraternity
BL	Blue Lodge	GW	Native Sons of Golden West
BS	Boy Scouts of America	Gt	Grotto
CD	Catholic Daughters of America	HG	Hotel Greeters of America
CC	Chamber of Commerce	IR	Improved Order of Red Men
CH	Chapter	IM	International Brotherhood of Magicians
CE	Christian Endeavor	JL	Junior League
CS	Christian Science	KI	Kiwanis Club
CT	Commercial Travelers	KC	Knights of Columbus
CI	Committee for Industrial Organization	KL	Knights of Labor
DA	Daughters of American Revolution	KM	Knights of Maccabees
DR	Daughters of Rebecca	KP	Knights of Pythias
Ea	Eagles	KT	Knight Templar
E1	Elks	KK	Ku Klux Klan
ES	Order of Eastern Star		

CODE FOR FRATERNAL ORDERS, ORGANIZATIONS, SOCIETIES AND EMBLEMS (Continued)

LU	Labor Union	Re	Redman
La	Lambs	Ro	Rotary Club
LH	Legion of Honor	RA	Royal Arcanum
LI	Lions	RL	Royal League
Ma	Maccabees	SS	Secret Society
MC	U.S. Marine Corps	SM	Society American Magicians
M	Masons	SG	Sons of St. George
Me	Mechanics Order	SV	Sons of Veterans
Mo	Moose	So	Sorority
My	Mystic Shrine	SW	Spanish War Veterans
NS	National Sojourners	Ts	Thirty-second Degree
NV	National Vaudeville Artists	Tt	Thirty-third Degree
Od	Odd Fellows	UL	Union League
Ow	Owls	UM	United American Mechanics
PS	Pythian Sisters	UW	United Workmen
RR	Railroad Order	VF	Veterans of Foreign Wars
RC	Red Cross	WW	Woodmen of the World
		WW	World War Veteran

A complete list of associations and societies in the United States is contained in the World Almanac.

CODE FOR COUNTRIES AND NATIONALITIES

Af	Africa	Ge	Germany	Pa	Palestine
Al	Alaska	GB	Great Britain	Pr	Persia
A	America or American	Gr	Greece	Pe	Peru
AC	Any Country	Ha	Hawaii	P	Portugal
Ar	Arabia	He	Hebrew	Ro	Roumania
Ag	Argentina	H	Holland	Ru	Russia
Au	Australia	Hu	Hungary	Sc	Scandinavian
As	Austria	Ic	Iceland	St	Scotland
B1	Belgium	In	India	Si	Siam
Bz	Brazil	Ir	Ireland	Sb	Siberia
Br	British	It	Italy	Sp	Spain
Bu	Bulgaria	J	Japan	Sw	Sweden
Ca	Canada	Jv	Java	Sz	Switzerland
Cl	Ceylon	Jw	Jewish	T	Turkey
Ch	China	La	Labrador	US	United States
CS	Czecho Slovakia	Li	Liberia	UK	United Kingdom
Dn	Denmark	Lt	Lithuania	Ur	Uruguay
Eg	Egypt	M	Mexico	Ve	Venezuela
E	England	Mo	Montenegro	Wa	Wales
Eu	Europe	N	Norway	Wo	World
Fi	Finland	NZ	New Zealand	Zn	Zanzibar
F	France				

CODE FOR MATERIALS, CONDITION AND COLORS

Be	Bent	Gl	Glass	Ri	Ribbon
Bl	Black	Go	Gold	Ru	Ruby
Bu	Blue	Gy	Gray		
Bo	Bone	Gr	Green	Sa	Satin
Bk	Broken	Hf	Half of	Sc	Scratched
Br	Brown	Ho	Hole	Ss	Sealskin
Bs	Bruised	Iv	Ivory	Sk	Sharkskin
Bn	Burned	La	Lace	Sh	Shot at
Cp	Cellophane	Le	Leather	Sl	Silk
Ce	Celluloid	Mi	Mink	Si	Silver
Ck	Chalk	MP	Mother of Pearl	St	Slate
Ch	Checkered	Mu	Mutilated	So	Soiled
C1	Cloth	Pa	Paint	Sp	Striped
Cm	Composition	Pi	Pink	Ta	Tan
Ct	Cotton	Pl	Plastic Composition	Tr	Tarnished
Cr	Crushed	Pu	Purple	Ti	Tile
D	Damaged	Or	Orange	To	Torn
Di	Dirty	Ra	Raccoon	Va	Variegated
Do	Dotted	Ry	Rayon	Vi	Violet
En	Enameled	Rd	Red		
Fi	Fiber	Rs	Resin	Wx	Wax
Fl	Flattened			Wt	Wet
Fo	Folded			Wh	White
Fu	Fur			Wd	Wood
				Wl	Wool
				Ye	Yellow

CODE FOR METALS

A	Aluminum	I	Iron	R	Radium
Bs	Brass	L	Lead	Si	Silver
Bz	Bronze	N	Nickel	St	Steel
C	Copper	O	Ore	T	Tin
G	Gold	P	Platinum	Z	Zinc
Gu	Gun Metal				

CODE FOR STONES AND JEWELS

Ag	Agate	E	Emerald	On	Onyx
Am	Amber	O		O	Opal
(Amb	Amber with bug)	Ga	Garnet	P	Pearl
A	Amethyst	G	Gold		
Aq	Aquamarine	GC	Gold Coin	Rh	Rhinestone
B	Bloodstone	GN	Gold Nugget	R	Ruby
Br	Brilliant	GQ	Gold Quartz		
C	Cameo	Iv	Ivory	S	Sapphire
Ct	Cat's Eye	J	Jewel	Sc	Scarab
Co	Coral	Ma	Marble	T	Topaz
Cr	Crystal	M	Moonstone	Tu	Turquoise
D	Diamond				

CODE FOR EMBLEMS AND MEMENTOS

A	America	G	God	P	Policeman's Badge
				Pe	Peace
Bb	Baby	Ha	Happiness		
Bt	Beauty	He	Health	Sh	Sheriff's Badge
Be	Beloved	Hn	Honor	Si	Sincerity
		Rp	Hope	Sp	Special Officer
C	Columbia	In	Independence	Tr	Truth
Da	Darling	Je	Jerusalem	Ts	Trust
De	Dearest				
D	Detective's Badge	Li	Liberty	Un	Union
		Lo	Love	Unt	Unity
E	Eternity				
Fa	Faith	Md	Medal	Ve	Veritas
F	Foreman's Badge			Vi	Victory
Fm	Freedom	Na	National	We	Welcome
Fr	Friendship				

CODE FOR RELATIONS AND PHOTOGRAPHS

A	Aunt	Gdf	Godfather	O	Old - Elderly
		Gdm	Godmother		
Bb	Baby	Gf	Grandfather	P	Pal
B	Brother	Gm	Grandmother		
Bl	Brother-in-law	Gr	Group	Sm	Schoolmate
Bd	Buddy			SC	Second Cousin
		H	Husband	Ss	Sister
Ch	Chum			S	Son
C	Cousin	L	Living	Sl	Son-in-law
				Sw	Sweetheart
D	Daughter	Ma	Man		
Bl	Daughter-in-law	M	Mother	U	Uncle
De	Deceased	Ml	Mother-in-law		
				Wi	Wife
F	Father	Ne	Nephew	Wo	Woman
Fl	Father-in-law	Ni	Niece		
FC	First Cousin			Y	Young
Fr	Friend				

IN CONCLUSION

Telepathy is a subject about which the majority of your audience will be mightily interested and their minds will be very receptive to your demonstrations. It's your job to entertain and mystify. Be constantly on the alert to take advantage of every little circumstance and build it up to a spectacular effect. Act as though each demonstration is a phenomenon.

The Zancigs' first code consisted of cue words for only ten numbers and a similar group of common articles and names. Zancig once referred to being embarrassed during his first public performance by his inability to think of a way of cueing "corkscrew" and of having to plead that "the strain on Mrs. Zancig's nerves was too great," and then pass on to the next article. At that time, Mrs. Zancig concealed in her sleeve, for reference purposes, a small visiting card on which the entire brief list of code words was written. From this humble start, they eventually became internationally famous, mystifying and entertaining crowned heads, great scientists and millions of lesser mortals.

There is one important factor that enters into an entertainment such as this, which unfortunately cannot be acquired by reading, and that is showmanship. Both Zancig and Houdini carved enviable careers, and so has today's "tops" in mystery showmanship, Dunninger, because of their development of this important faculty. Showmanship is difficult to define. I would say it is a well balanced mixture of ability, egotism, personality and nerve. If you have it, or can acquire it, you will mould out of these instructions a vocation or avocation that will amply repay you for the study and effort required. In the vernacular of the day, you will "go places".

If you have any comments, helpful suggestions, or sincere criticisms that you may care to offer regarding this work, they will be very welcome, and will contribute towards making future editions more informative and helpful.

So ends a long, but pleasant task.

"CALOSTRO"

Box 199,
Closter, New Jersey.

MIND READING SECRETS!



THE "QUESTION ANSWERING" ACT

—has always held audiences spell-bound. Properly presented, the nature of the work is certain to create—

Prime Entertainment, Utter Amazement and Great Personal Interest

WHEN these elements of human interest can be stirred by the use of the old-time methods, it doesn't require much imagination to realize the greater success—and greater money—that are now made possible through this new, complete and vastly improved system now revealed and offered to the Profession for the *first time*—

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"You have done a marvelous job and I compliment you on the clarity and completeness of your instructions—nothing was overlooked. It's a Big Time Act, and easily worth \$1,000 to any Mentalist."



THE CALOSTRO MIND READING ACT

Conceived and Arranged by Ralph W. Read

Twenty-five years were spent in perfecting this super-system which, unknown to others, has been retained all these years for the author's private use. A sensation was created when its release was recently announced. It has excited more comment and created more talk among the Profession than did the introduction, over a quarter of a century ago, of the same author's invention, "The Wireless Mind Reading Act," and his "Talking Teakettle" with which many are familiar.

NOW BEING PERFORMED WITH GREAT SUCCESS

The Calostro Mind Reading Act is being performed today, and has made an instant hit with Club and Theatre audiences, Managers and Agents, wherever shown. Everyone proclaims it to be the masterpiece in this line, and the fastest and smoothest "Question Act" ever seen. Read what they say... THE EFFECT: The act requires two people (either sex). The spectators are requested to merely think of any questions they wish answered. The "medium" may be genuinely blindfolded, and remains on the



DUNNINGER

"Your Calostro System, as a two person act, is unquestionably the finest I have ever seen—and I think I know them all."

stage. The performer steps down among the spectators, and from that moment he never speaks a word to the "medium" during the entire performance. A spectator whispers his question in the performer's ear . . . the spectator raises his hand for identification and requests the "medium" to "Please answer my question." The "medium" instantly responds, giving the intimate details as to the person, or persons, articles, dates, places, etc., involved. The "medium" never addresses the performer nor does she ever ask any questions of the spectators, in other words, there is no "fishing" for information, and no interruption to her speech as she gives the complete answer to the question. This is acknowledged, whereupon the performer locates the next questioner who raises his hand and repeats the simple request, "Please answer my question"—and thus the performance continues in snappy fashion without waits or interruptions from start to finish. In each instance the spectator himself makes the request of the "medium," and always repeats the same words in the same form, "Please answer my question."

MASTERED AND PERFORMED WITH EASE AND SPEED

The well known difficulties and drawbacks found in other methods have been entirely eliminated in the Calostro System which can be quickly and easily mastered—quickly, easily and smoothly presented with telling effect, and with no fear of detection. Just note the following features—

No mechanical devices, therefore nothing to install, nothing to get out of order, and nothing for inquisitive stage hands to discover.

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No signs or motions of any kind, nothing to excite suspicion.

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